

CANADIAN MOVING PICTURE DIGEST

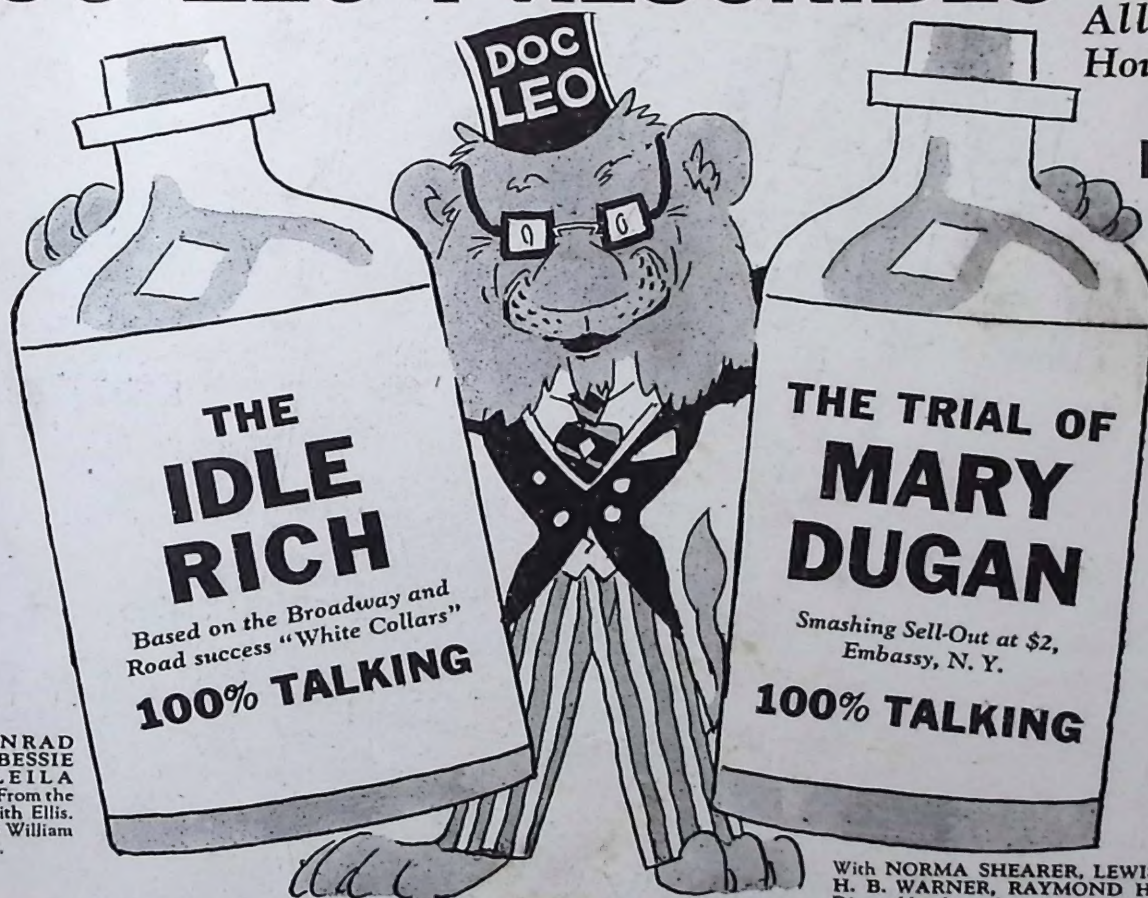
Vol. 20, No. 49

TORONTO 2, CANADA

April 6th, 1929

DOC LEO PRESCRIBES

Book Them
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All-Talking
House-Packers
from
M-G-M



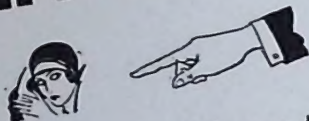
With CONRAD NAGEL, BESSIE LOVE, LEILA HYAMS. From the play by Edith Ellis. Directed by William C. de Mille.

With NORMA SHEARER, LEWIS STONE, H. B. WARNER, RAYMOND HACKETT. Directed by the author, Bayard Veiller.

Member of Motion Picture Producers and Distributors of America, Inc.

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259 SPADINA AVENUE, TORONTO 2

THE Greatest all TALKING PICTURE THAT HAS Ever BEEN MADE



Metro-Goldwyn-Mayer presents

The Trial of **MARY DUGAN**

Better than the play

Directed by the author
BAYARD VEILLER

featuring **NORMA SHEARER—LEWIS STONE**
H. B. WARNER—RAYMOND HACKETT

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behind a great picture.

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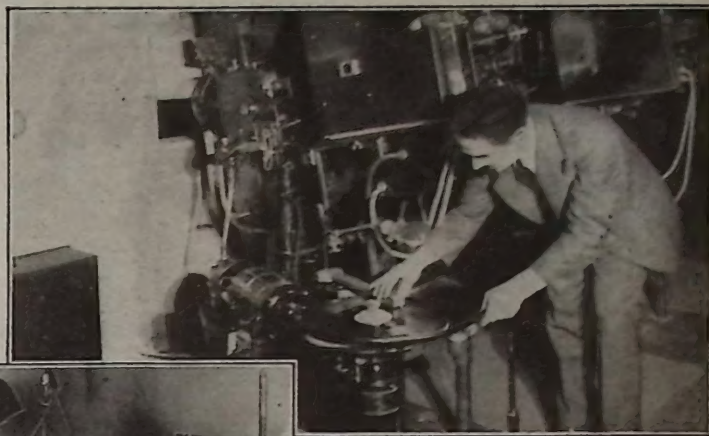
"The Trial of Mary Dugan" has taken New York by storm. Standees at every performance since opening. Coming right after "The Broadway Melody," it firmly establishes in the public mind the supremacy of M-G-M in the entire field of Talking pictures. "The Idle Rich" based on the Broadway and Road success "White Collars" is next. What an M-G-M year. "WILD ORCHIDS" (Garbo) "FLYING FLEET" (Novarro) "DUKE STEPS OUT" (Haines-Crawford) "THE BELLAMY TRIAL" "ALIAS JIMMY VALENTINE" (Haines) "WOMAN OF AFFAIRS" (Gilbert-Garbo). And still the hits come!





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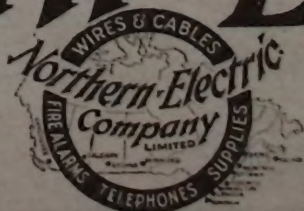
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RAY LEWIS

Editor and Managing Director

Vol. 20, No. 49

TORONTO 2, CANADA

April 6th, 1929



J. D. Williams

"JAYDEE" WILLIAMS, executive Vice-President of World Wide Pictures, who promoted the British International Studios at Elstree, London, and who together with his associates, Mr. John Maxwell, President of British International, and Mr. Earle Hammons, a director of World Wide Pictures, conceived the idea of a world-wide distributing unit. World Wide imports and distributes pictures made at every producing centre of the world, under a selective plan of operation.

Ray Lewis

RALEIGH



RAY LEWIS

PRESENTS

WORLD WIDE PICTURES is a British Enterprise with its own producing unit at Elstree, London. The world's product is the objective of the World Wide Pictures' policy.

Pictures available for distribution made "here, there, everywhere," are inspected and selections made. The company has its own producing units working in Hollywood, for pictures made in America, to fit the locale of a story.

Al. S. Aaronson is the European representative. Mr. Aaronson was formerly associated with Metro-Goldwyn-Mayer, being this company's foreign representative for five years.

Mr. Joseph Skirboll is sales manager; and this combination of Manpower combines showmanship, experience, progressive and pioneering initiative, in a business which is by its very nature and temperament volatile and particularly susceptible to progress and change.

"JAYDEE" and his associates, although ahead of their contemporaries in following the "imported pictures" idea, "pictures made where the story's laid," are, however, marching with the times in their announcement that all their pictures will be Dialogue and Sound.

JIMMY FULD of M-G-M, blew into town, which means Toronto. He asked The Digest what we thought about his big tie-up for "Wind," with Lillian Gish. Jimmy was referring to the "young tornado" which was blowing about Toronto, said Jimmy, "I even have nature working for us." Said The Digest, "Ain't nature grand."

Incidentally Jimmy did not neglect to mention that "Broadway Melody" is opening at the Palace, Montreal, and that the line-up in front of the Tivoli, Toronto, was like a "Big Parade." Jimmy was not giving us any news as passing Richmond St., on which is the Tivoli, I saw the line-up; and the police endeavoring to keep the crowd in line. When you see "Broadway Melody" and play it, you will understand why we use "Broadway Melody" as the greatest argument for the new screen entertainment.

THERE is so much to this picture, it reveals so many possibilities for future developments along screen entertainment, that not only are we to witness a "screen renaissance" as Sherwood states in the "American Mercury," but we are witnessing a new birth in Motion Pictures. The screen becomes a wizard; and in its wizardry performs the magical feat of encompassing the entire gamut of theatrical entertainment.

There can be no competition here, for the screen has now, with its dialogue, song, and music, taken from the stage these requisites, these talents which made the stage heretofore possess that which the screen had not. Today the screen becomes the stage plus the screen. The Imagination almost staggers in covering the vistas which the screen can capture, and will present.

Motion Pictures now become Show Business with a capitalization such as was only possible in the first days when the two-reeler branched out into a five-reel feature; and Motion Pictures evolved from its nickelodean atmosphere to real show business.

THE LINE-UP between International Telephone and Telegraph and Radio Corporation is interesting because of Radio Corporation's line-up with our Industry, and we have not heard the half of it yet, nor the half of Radio's film affiliations and expansions. All the interests which have been interested in voice and musical reproductions are lining up with the Motion Picture Industry.

THESE mechanical instruments for voice and music were at the same stage in connection with public appeal as was the Silent Film. The Public was tired of canned music and tired also of "Canned Film." Now all these "canned processes" become revived through the power of the screen; and the financial interests who so successfully introduced "Sonora," "Columbia Records," "Victor Records," etc., etc., to a profitable public are going to repeat the performance on the new big film idea.

Which means more mergers within the Industry and without, in order that the "new big idea" does not become unprofitable through too much reproduction and overlapping. The money is there with a public who are already sold; and since we have humans and enterprises who can "sense out" public favour, and who know how to capitalize on it, we are going to have these "specialists" play for control.

NOT SINCE the very beginning of Motion Pictures were Names, in connection with players so unimportant to the public. The situation may change when the Dialogue film develops players who are outstanding in their particular ability in Dialogue Films. At present it is the Dialogue Film which is attracting the public, not the player. But this may be only temporarily. The stage developed stars who could draw wherever and whenever they played. The Dialogue Film may do likewise, but I doubt whether there will ever again be the idolization from the public

(Continued on Page 7)



Looking Them Over

"The Lion's Roar" and "The Lone Wolf's Daughter"



LAST WEEK we talked about Mack Sennett's Educational Talking Comedy, "The Lion's Roar." This week Toronto is talking about it.

Johnny Burke goes "far from the maddening throng" to seek rest and quiet. There he meets Billy Bevan, a near-hunter, who does not know the difference between a lion's

roar and thunder; and who thinks he is a hunter when he takes a shot at a jack rabbit.

A circus loses a lion; and our hunters take to a tree when they lose their only weapon of defence, a deshelled gun. Daphne Pollard is the village lass, who takes to a barn for shelter, knowing that no thunder ever sounded so lionlike to her before.

OUR HEROES are finally rescued from their perilous position of sitting astride a bough of a tree; and our nerve-wracked city visitor finds solace at last in the love-songs of the mating birds.

"The Lion's Roar" is the first of Educational's Mack Sennett Sound Series. If the others are in its class, these comedies are Some Class! The voice reproduction is excellent.

"THE LONE WOLF'S DAUGHTER," with Bert Lytell, is playing the Uptown Theatre, Toronto, manager Nelson Shea. It is a Columbia feature with Dialogue in the first reel only. Another of Joseph Vance's excellent melodramatic and red-blooded stories.

Lytell is the "Lone Wolf," this time he is an ex-crook trying to clean up a murky past by good deeds. The dialogue occurs during his cross-examination with a Scotland Yard officer, before his departure to America to visit an adopted daughter.

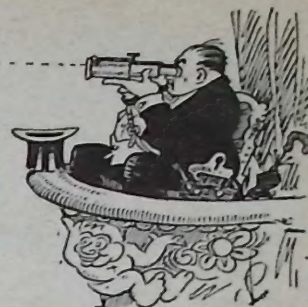
"THE LONE WOLF" helps to catch a band of crooks, nearly loses his sweetheart, who sees him at a safe in which some jewels have been placed, but establishes his innocence; and no doubt marries the girl, as the final fade-out suggests.

Lytell gives his usual clean-cut, virile characterization. The cast is adequate; and those who are strong on Lytell and the Crook angle will be strong for "The Lone Wolf's Daughter."

"HONEYMOON ABROAD," with Monty Banks, is playing Shea's Hippodrome this week under the management of C. J. Appel.

"Honeymoon Abroad" is a World Wide release, with scenes taken at London and Paris. These scenes from abroad give the picture a novelty angle; and are interesting, aside from the plot and development of the story.

We reviewed this picture some time ago, stressing its laugh-producing properties. "Monty" travels abroad with an entire menagerie, cat, dog, parrot, and mother-in-law. The mother-in-law is always in the way according to tradition; and it is only when the young couple get rid of her and the "zoo family" that they enjoy their first kiss.



THE PICTURE is broad in its comedy-play, bordering on English farce. The press here placed it in the usual category of feature comedies. The billing made no reference to the fact that it was a British picture; and it held its own in its reviews with the rest of the crowd.

JOHN GILBERT in M-G-M's "Desert Nights" at Loews, management Jules Bernstein, caught the fancy of the crowd, who like this Gilbert angle and accordingly patronized it.

PANTAGES, under the management of Fred Shafer, presented Colleen Moore in "Why Be Good." The Mooreites came, saw and were conquered, for Colleen was good in her efforts not to be so good!

Ray Presents

(Continued from Page 6)

which produced million dollar salaries for players as we have had in the past.

The new order of showmen will not permit the business to grow that way. The old order of Showmen were born showmen; and temperamental as their players, although if anyone accused them of this, it would be vehemently denied. When they made millions and the players helped to make these millions, the old showmen "divvied up" with the players. But the new order is not sentimental. It has played with millions before; and it still thinks that an actor, or an actress is too "nutty" to be making millions. It would be difficult to convince the new order that players have any need, nor use for millions.

This is not to the discredit of the new order. It is but a sign of the times, an Age which is 100 per cent. commercial and scientific. An Age which introduces a valuation of screen players which is no different to the valuation given by commercial men to artists in other fields of creative work; and who make art popular with the public; and consequently a paying business for the promoter; and the artist, providing the artist does not become too commercial, which means he must not become ambitious to emulate the example of his managers, who know what to do with their millions. And one million begat another million; and this million begat many millions; and in the finish the begatters and go-getters were gathered into the bosom of their fathers. Is it not recorded in Chronicles? It is. Selah!

VILMA BANKY in "This Is Heaven" has made a new-born hit. As a talking star, her foreign accent is an addition to her charm, and suits the character of the part which she portrays, namely, a Hungarian immigrant.

Herewith two common-sense letters from Exhibitors--

Read 'em and Reap!

*From H. L. Walker,
Aberdeen Theatre Co., Aberdeen, Wis.*

This is to advise you that we recently screened The World Wide Picture **"MOULIN ROUGE"**, and we were well pleased with the work of your newly discovered star Chekova and in fact the entire cast are very capable, and the settings used are an innovation, and the direction good.

Furthermore, we consider the prices you are asking for this product to be just and equitable, and wish you much success.

*From Roy L. Martin,
Capitol Theatre, Superior, Wis.*

"MOULIN ROUGE" was satisfactory, this is a much better picture than we often get from the other leading producers for considerable more money. The novelty of new faces and new scenes has a value. Will send you a date for **"THE WOMAN IN THE NIGHT"** just as soon as I can find a suitable spot for it.

See before
You buy—



Buy one
or all

Distribution thru Educational Exchanges
EXHIBITORS CHOICE SELLING

"Photoplays made where the story's laid"
PICTURES ACTUALLY PRODUCED IN EUROPE AS

Britain To Do Something Better

Editor of Hamilton Herald Likes "Tommy Atkins"

Copy of editorial from "Hamilton Herald" of March 25th, 1929.

A British Film

Mr. Stobart gave us an entirely new impression of what is possible in the services of the radio and of what is being done in Britain to take the radio into the school-room and into the lives of British children with a new inspiration and educational message. A similar effort is being made with the cinema, as they call it over there, the motion picture of our land and time. It is too true that the Hollywood product is not what many of us desire. The judicious grieve only too often over these productions. Britain has set out to do something better and gave an example of what is possible at the Toronto Military Institute on Saturday evening. An all-British film was presented, called "Tommy Atkins." The name is perhaps slightly misleading, for there is very little of the "common soldier," in fact the soldier of the piece is rather an uncommon soldier, and the picture carries us into the family life of an earl of high degree, though as it turns out, not of the loftiest ethics. However, his errors supply the plot of a simple but most attractive story. The setting of the family life of the Earl in his castle is the real thing. The old castle with its vast rooms and its ancient architecture is no built-up model. There is the same air of verisimilitude about the characters. They are really English. And then we are taken twice to Egypt and the Soudan where real natives in hordes with real soldiers in a real fort supply a most sensational and dramatic series of episodes. The most remarkable thing about the picture, however, is the absence of mushy sentimentality, the healthy tone of the story in its contrast of the strength of one character and the weakness of another, though at the same time the temptation that causes the Earl to yield is dramatically adequate. The finish and artistic execution of the picture leaves nothing to be desired. Pictures like this should create their own market in Canada.



"Honeymoon Abroad," Shea's Hippodrome,
Toronto, Week April 1st. Press call it
"A Hilarious Comedy"

"Bring the real world to your screen"

AFRICA AUSTRALIA INDIA SOUTH AMERICA ETC

Count Tolstoy Films Canadian North-West For New York Museum

Special To Digest From Winnipeg.

COUNT ILIA TOLSTOY, grandson of Count Leo Tolstoy, the famous Russian author, is in Winnipeg after ten weeks of exploration and research work in the barren lands of the Canadian northwest seeking information into the migrations of the caribou for the Museum of Natural History at New York. His principal object was to take motion pictures of the caribou migration.

Travelling with the Count is George Yandle, formerly of Duluth, who had been Tolstoy's guide in the Northland. Yandle is making his first trip to civilization in 14 years. In all that time he says he has not worn boots until reaching The Pas, Manitoba, a few days ago.

COUNT TOLSTOY says the caribou of the northland have changed their habits of migration more in the last three years than in the previous century. These changes he ascribes partly to the inroads of civilization and partly to the destruction of their usual winter homes by wood fires. These antlered couriers of the wild are always on the move, he said. They travel in a giant circle, going north in summer and south in winter. Within this circle, hundreds of miles in extent, they range in smaller circles — never still.

THOUSANDS of the animals were seen, vast forests of bobbing antlers, like acres of underbush disturbed by the writhings of a subterranean monster. He did not believe that his expedition had reached the largest herd, however. This herd used to winter at the head of Reindeer Lake. Now the woods there had been burned. They had sought new feeding ground, where, not even the most experienced hunter of the north could tell. The oldest of the old-timers said that no one could forecast what a caribou would do. Perhaps they had gone further east and north, to escape the encroachment of the ever-advancing civilization.

COUNT TOLSTOY'S expedition, which consisted of himself, Horace Ashton, official photographer; W. J. Casel, assistant, and six Indians, left Sturgeon Landing, Northern Manitoba, last August. Travelling in four canoes they made a 1,000-mile trip, in which there were 97 portages, before they reached Windy Lake, their destination.

Many reels of pictures were obtained of the caribou on the move, and of Chippewyan Indian scenes and Eskimo life. Only 200 Eskimo live in the barren lands, he stated. Most of these came to visit him. On one occasion he entertained 18 heads of families who had come scores of miles by dog team just to see the white men. He entertained the whole group in his eight by ten tent. Refreshments were served; the piece de resistance of which was raisins, these being considered a great delicacy by the Eskimos.

COUNT TOLSTOY has been on the American continent four and a half years, having attended college at Ames, Iowa. He specialized in animal husbandry, and said he would always follow an outdoor life.

The estate of his father, as well as that of his grandfather, had been nationalized by the Soviet Government. That of his grandfather had been turned into a national museum and training school, which had been put in charge of Count Ilia's aunt.

Two Talking Films Scheduled For M-G-M's April Release

FIVE Metro-Golwyn-Mayer feature releases are scheduled for April, and among this group are two all-talking films, "The Voice of the City" and "The Great Power"; a Ramon Novarro picture in sound, "The Pagan"; Buster Keaton's newest uproarious screen-farce, "Spite Marriage"; and a Tim McCoy picture, "Sioux Blood," conclude the group.

"The Voice of the City" is Willard Mack's first assignment under a special contract whereby he agreed to both write and direct dialogue pictures.

"THE GREAT POWER" is the first Broadway play to be transferred to the speaking screen retaining the original cast. This play by Myron C. Fagan was screened immediately after the termination of its engagement at the Ritz Theatre, New York. The wise ones predict that "The Great Power" will make picture history, proving the universal box-office draw in the 'talkies' of good Broadway theatrical productions. This picture follows "The Bellamy Trial" at the Capitol Theatre, New York. It is a Franklyn Warner production for M-G-M, and unfolds a highly dramatic story of a financier who unwittingly involves his son in a sensational shooting. In the cast are such stage notables as Minna Gombell, Alan Walker, John Anthony, Hirshel Mayall, Alfred Swenson and Jack Leslie.

RAMON NOVARRO'S voice has been the subject of much publicity. Now picture patrons will have an opportunity to see just how good it is in "The Pagan," which was made on location in the South Pacific by W. S. VanDyke. This picture, adapted from John Russell's story, is said to present Novarro in the greatest screen role of his career, in addition to giving him the opportunity of singing South Sea Love songs. Renee Adoree, Dorothy Janis and Donald Crisp are the other Hollywood players in the cast, and there are large numbers of natives in the atmospheric scenes. The picture has a synchronized score and sound effects.

"SPITE MARRIAGE" is a rollicking farce starring the "frozen-faced" comedian, Buster Keaton. Edward Sedgwick, who directed Keaton in "The Camera-man," made the new picture, from an original screen story by Lew Lipton. The feminine lead is played by Dorothy Sebastian.

"SIOUX BLOOD" is another Tim McCoy vehicle, directed by John Waters from an original story by Harry Sinclair Drago.

JOHN MAXWELL, chairman of the Board of Directors of British International Pictures, was the guest of honour at the A.M.P.A. luncheon Thursday, April 4th.

* * * * *

NORMA SHEARER has made more than good in "The Trial of Mary Dugan," which had its premiere at The Embassy, Thursday, March 28th. Miss Shearer surprised the wisecracks with a voice which intoned pure diction; and which registered as the perfect screen voice. The picture caught the public's fancy and looks big for profits for M-G-M.



MR. JOE LIGHTSTONE
Manager, Shea's Victoria

MR. JOE LIGHTSTONE is at present associated with Shea's Victoria, Toronto, which is one of the theatres operated by the Conway Amusement Company Limited, and in affiliation with the Consolidated Theatres Ltd. of Montreal.

Mr. Lightstone has been supervisor-manager of four theatres in Sherbrooke, Quebec, for the Consolidated Amusements, and but recently came to Toronto for his company to stimulate business at Shea's Victoria.

THIS theatre is at present playing to capacity, with Edith Taliaferro as star in a weekly change of

popular plays. The company is a particularly strong one, having the reputation of being the highest-paid stock organization on the American continent, and Miss Taliaferro has registered a decided hit and a following here.

Mr. Lightstone has been associated with pictures, road shows, vaudeville for the past fifteen years, and in a recent interview with The Digest stated, "One hears a great deal about the decline of the Drama because of the advent of Talking Motion Pictures. The Silent Picture has also been accused of being the sexton which rang the death-knell of the drama."

THE RADIO, the motor car, the victrola are also said, because of their popularity, to foretell the doom of the drama, but the drama has been alive ever since Man learned to speak and dramatize his thoughts in words, action, music and song, and is likely to continue to live despite other methods of competitive entertainment.

Whenever we see a falling off in stage productions, a lessening of road shows, we find that the stock company multiplies and thrives, running parallel with the "little theatre" movements.

THE stock company enjoys, like the "little theatre," a place in the community life of the people. The players become as one family; and establish themselves as favorites, as friends in the districts in which they make their appeal.

Every stock company's patron feels an ownership in

the theatre which he, or she is in the habit of attending. Even one particular seat, like a pew in a church, takes on a personal ownership angle; and patrons form a possessive habit of desiring to retain the seat which they have occupied.

NO, I do not believe that a stock company is injurious competition to Motion Pictures, nor does the reverse order hold good. Motion Pictures create public interest for the plays from which they are adapted, and plays create material and publicity for Motion Pictures.

A picture of a play creates a desire to see the play; and a play, if later on picturized, draws not only a Motion Picture patronage, but the patronage which the play has built up as a drama.

TORONTO takes wonderfully to a stock company. The showmanship which counts is that policy which is wise enough to give the people what they want. Educating your patronage to what you want to give them might be profitable eventually, but it is likely to cost you a great deal of money now.

Therefore, the policy of Shea's Victoria is to give its patronage what it wants. In this way you create a publicity bureau for your company through its patrons. Every satisfied patron is your press agent, exploiting your goods and making sales for you.

AS FOR the Dialogue Film, I believe that it is going to educate a new public for the drama. The modern generation is a Motion Picture one, but the spoken word in Motion Pictures will educate this public's taste, cultivate it in fact to appreciate the drama."

MR. LIGHTSTONE talks like a Showman, and having on several occasions come in contact with him; and noted his theatre policy, we can add he acts like a showman also, which means that on Victoria and Richmond we have two live Showmen facing each other, Tom Daley of The Tivoli, a picture house, which is lining its patronage up in cues four deep along the street, and Joe Lightstone of Shea's Victoria, who is filling his theatre to capacity with popular plays, competition which is indeed "the life of both these theatres."

—EDITOR.

THE INTERNATIONAL NEWSREEL, which Universal has been utilizing for years, with the expiration of the Universal contract goes to Warners. Universal will produce thirty-two Dialogue Films for 1929-30. Silent versions will also be made.

* * * *

R. K. O.'s plans include about ten musical and dialogue films especially written for the screen. "Rio Rita" and "Hit the Deck" are two of this company's acquisitions.

Columbia Corporation Linked With Victor

Will Produce Synchronized and Talking Films — Important Array of Talent Available

Columbia Pictures Corporation and the Victor Talking Machine Company having recently entered into a contractual arrangement for the joint production of talking films. Through the terms placed at the disposal of Columbia Pictures, all the recording facilities, resources and technical experience of the Victor company's highly perfected studios and laboratories at Camden, New Jersey, are available.

The regular program of features released by Columbia continues as heretofore to be made at Columbia's own production studios on the West Coast, where Harry Cohn, vice-president of the company, is in full charge of production activities.

Joe Brandt, president of Columbia Pictures Corporation, and H. L. Sommerer of the Victor Talking Machine Company worked out the details of the plan for the making of sound pictures at the Camden plant.

The arrangement gave to Columbia Pictures the most expert knowledge in the Motion Picture Industry so far as talking pictures are concerned. Columbia has, in the use of up-to-the-minute methods of sound and voice reproduction where perfection in talking picture product is concerned, a decided advantage. It is no secret

that there are few skilled technicians who understand to the full all that there is to be learned about talking picture production. Victor has been making records for years, and during the course of time has acquired a complete knowledge of what the motion picture Industry is struggling so hard to learn itself at this particular moment.

The new alliance places at the disposal of Columbia not only Victor's own model plant, but the unlimited resources of its technical department, as well as the services of its research force and its staff of experts in the new field of cinematic art.

It also offers Columbia the pick of the tremendous array of Victor's talking and singing talent, which includes the most prominent names in the legitimate, vaudeville and operatic fields.

With the Victor roster of artists, Columbia Pictures intends to make and distribute throughout the world a series of short reel subjects that will be in a class by itself so far as artistic merit and novelty are concerned.

"Music is the only universal medium," stated Joe Brandt, "and we intend among our short subjects to issue a series of musical features that will be a credit to any program. These will present outstanding musicians, singers, dancers, etc., in elaborate settings. The contents of each film will be such as to bring out to the greatest extent the full genius of the art-

ist or artists featured. Two recent Dialogue films of outstanding success, have been released in Toronto.



Bert Lytell starring in Columbia's "The Lone Wolf's Daughter."

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Show Business



No matinee performances were held in three Ottawa, Ontario, theatres on Good Friday out of respect to religious principles, there being no legislative compulsion in the matter. These were the Avalon, Rex and Columbia Theatres, the chain operated by P. J. Nolan. Easter Monday, being a general holiday in the Canadian Capital, the local houses more than made up the probable difference in business. The three theatres in Hull, Quebec, also were closed on Good Friday—all day in this instance.

A father and son are rival theatre managers in Montreal, Quebec, following the appointment of Gordon Dahn as manager of the new Seville Theatre which was opened March 27 by United Amusements, Limited. Gordon, formerly assistant manager of the Granada Theatre at Sherbrooke, Quebec, is the oldest son of Harry Dahn, manager for years of the big Capitol Theatre, Montreal.

The first serial to be presented with sound accompaniment in Canada is "The Chinatown Mystery" which is being screened at Saturday matinee performances only at the Imperial Theatre, Ottawa, as a special treat for juvenile patrons. The non-synchronous equipment is being used with the serial presentation. Manager Ray Tubman is also presenting the Paramount News, Laurel and Hardy and other short subjects with the "non-sink" music, other portions of the program having Movietone or Vitaphone sound.

According to reports at Ottawa, Ontario, 25 local musicians are "affected" by the introduction of sound films at four local theatres, these including two organists. On the other hand, there is an acute shortage in Ottawa of projectionists because the projection booth crew has been doubled in each house as it has been wired. Further, three theatres that had been operated on an open-shop basis have come to terms with the union at last and new operators have been introduced there as well.

Edmonton, Alberta, has been added to the list of Canadian cities to have wired theatres following the re-opening of the Capitol Theatre by Manager Harold Bishop after a lay-off of two months during which the capacity of the house was raised from 1,000 to 1,600 seats through the building of a balcony and the wiring was done. The Capitol re-opened March 27 with "Mother Knows Best."

The R-K-O Trophy, emblematic of the championship of the Big Four Hockey League at Ottawa, Ontario, was won by the Imperial team following a strenuous season's play. This trophy was presented for annual competition by J. M. Franklin, manager of B. F. Keith's Theatre.

The new Famous Players theatre at Ottawa, Ontario, to seat 2,400, will be completed next January, according to official announcement by Clarence Robson, Eastern Division Manager of Famous Players, at Ottawa on March 27. The interior will be finished in gorgeous Oriental style and the house will cost \$750,000.

The Cartier Theatre, 3994 Notre Dame Street West, Montreal, is the latest house to be added to the group

of splendid suburban houses of Confederation Amusements, Limited, in the Canadian metropolis. The Cartier has 1,200 seats.

Engineers and electricians are now engaged in the installation of R.C.A. Photophone Equipment in the Orpheum Theatre, Winnipeg, Manitoba, of which F. E. Wadge is manager.

Theatre building operations and the installation of synchronized mechanisms in Montreal and other cities of the Province of Quebec have been more or less held up because of the possibility that the Quebec Government may clamp on the Sunday closing law. There are only two wired theatres in Montreal, the Palace and the Capitol, and other installations depend upon the Government's decision regarding Sunday observance, it is declared.

Confederation Amusements, Limited, operating seven theatres in Montreal, has held off in the construction of two more houses there largely for the same reason. United Amusements, Limited, Montreal, with 13 theatres in Montreal and Sherbrooke, has purchased sites for other houses but building operations are not yet under way, although a new United house, the Seville, will be opened in Montreal in the near future.

Stock market excitement fitted in nicely with the presentation of the first sound program at the Imperial Theatre, Ottawa, during the week of March 18, the feature being "The Wolf of Wall Street." Following the wiring of the house, Manager Ray Tubman raised prices 10 and 15 cents and also discontinued the services of the house orchestra under Orville Johnston.

Good fellowship was much in evidence at a party which was held in the foyer of the new Avalon Theatre, Ottawa, Ontario, on the occasion of the 50th Birthday of P. J. Nolan, proprietor of the Avalon, Rex and Columbia Theatres, about 200 guests being in attendance. Mr. Nolan and his family were felicitated and there were many gifts. James Moxley, in behalf of the Ottawa Theatre Managers Association, presented Paddy Nolan with a reading lamp, while the employees of the three theatres, through D. Ross, presented him with a smoking stand and a box of cigars. W. Hartnett and A. B. Zumar, in behalf of the projectionists of the city, gave him a silver cigarette case, while the Ottawa Journal, through William McLaughlin, gave an Irish painting. The guests drank the health of the exhibitor and individual members of his family and otherwise celebrated the occasion until a late hour.

The season of the Theatrical Bowling League of Ottawa, Ontario, concluded with a victory for the employees of the Galvin Theatre, the Galvin staff capturing the handsome team trophies presented by J. M. Franklin, manager of B. F. Keith's Theatre, and by Johnny Galvin.

Because of the serious illness of his sister in Detroit, Mich., J. M. Franklin, manager of Keith's Theatre, Ottawa, spent the week of March 18 in the automobile city.

Round About the Studios

A little bit of Nuremberg was brought to California for motion pictures in the production of "Wonder of Women," in which Peggy Wood, famous stage star, is making her screen debut under Clarence Brown's direction. A shopful of toys was imported from Germany for the toy shop in the picture, a drama of Germany adapted from Sudermann's "The Wife of Stephen Tromholt."

Production has been started on "The Right Bed," the third of the series of six Coronet Talking Comedies which Educational is releasing. The playlet is an adaptation of a vaudeville sketch of the same name by Wilson Collison and will be directed by Hugh Faulcon, who is responsible for the direction of the first two of the series, "The Eligible Mr. Bangs" and "Ask Dad." Edward Everett Horton, who is starring in the series, is supported in his latest effort by the lovely Betty Boyd, one of the 1929 Wampas Baby Stars.

Eddie Leonard instead of waiting for Harry Pollard to get "The Minstrel Show" started, will be starred in an all-singing production called "Harmony Lane." Universal has had Leonard under contract for some time.

Travis Banton, who dictates the styles of gowns worn by the women in Paramount pictures, has been signed to a new contract by that organization.

"Melodie," a Tiffany Color Symphony, has just been completed at the company's studios in Hollywood. Dorothy Nourse and Vadim Uraneff play the featured roles, supported by John Reinhart and Carl Weigel. The picture was directed by Martin Justice from an original story by Duncan Rinaldo. It is the story of the romance of a violinist and an Alsatian belle in the days of Napoleon.

Since Russell Gleason seems destined to follow in the footsteps of his famous father, James Gleason, it seems significant that the young Pathe player's first stage appearance was in the title role of "The Heir to the Hurrah."



Rod La Rocque appearing with Joan Crawford in "Our Modern Maidens," a Metro-Goldwyn-Mayer feature.



Gorgeous Olga Chekova, star of World Wide's "Moulin Rouge."

George Cooper has an odd distinction. He is the only member of the cast of "The Green Ghost," Ben Hecht's mystery drama, being filmed as a talking picture by Metro-Goldwyn-Mayer, who isn't English. The entire cast is composed of Englishmen, who all play British officers.

Jack White has placed another all-talking comedy in production at the Educational Studios, under the direction of Stephen Roberts. The comedy, as yet untitled, has an all-star cast including Raymond McKee, Jerry Drew, Monty Collins and Thelma Todd, each of whom is a "name" in comedies.

Zane Grey's new best seller novel, "Stairs of Sand" is to be brought to the screen with Wallace Beery in the leading role of a jovial bad man, it has been announced by B. P. Schulberg, general manager of production of the Paramount Hollywood studio. Otto Brower, who directed Paramount's two most recent Grey films, "Avalanche" and "Sunset Pass," has been consigned to do this new tale of the Western open spaces.

Due to his successful direction of "The Lone Wolf's Daughter," Columbia's first talkie special which recently completed its successful premiere, at the Roxy, New York, Columbia has signed Albert S. Rogell to handle the megaphone on another of the company's forthcoming productions. In all probability this will be one of Columbia's talkie specials.

When the Oriental Theatre in Portland, Oregon, opened with a sound policy a few days ago, the entire program was composed of Pathe subjects. "The Spieler," the carnival feature with Renee Adoree and Alan Hale; "At the Dentist's," a George LeMaire talking comedy and Pathe Sound News were heard as well as seen; while Aesop's Film Fables and Topics of the Day were screened in silent edition.

Manager Tebbetts of the Oriental put on a big 24-sheet campaign in behalf of his 100 percent Pathe program. "Strange Cargo" and "The Godless Girl" will have early showings at the Oriental.

Tiron Ivan, world's record wolf-hound, is the latest noted personage to be added to the cast of Cecil B. De Mille's production, "Dynamite," a story by Jeanie MacPherson. Tiron Ivan set a new mark for Russian speedsters by stepping five-eighths of a mile in 37 1-5 seconds at Tia Juana. The dog appears in country club sequences of De Mille's first Metro-Goldwyn-Mayer production. He is owned by Art West, well known breeder.

"Show Boat," which is still playing to more than the capacity of two theatres in Florida, even after the season in that resort is closed, will open its Broadway run at the Globe Theatre on April 17th.

"The Marriage Holiday," a screen adaptation of a W. Somerset Maugham play, has gone into production at Paramount's Hollywood studio with a cast including Ruth Chatterton, Clive Brook, Mary Nolan, Montague Love, Paul Lukas, Florence Eldridge, Juliette Crosby, Lorraine Eddy and Claude Allister.

Margaret Livingston added her name this week to the galaxy of stars, now under contract to Columbia Pictures for a series of pictures. Her portrayal in "The Apache," a recent Columbia release, as well as her former characterizations for the company, met with such unanimous praise both from the press and the exhibitors, that Columbia has signed the popular actress to star in six of the company's future productions.

As her recent appearance in "The Belamy Trial" disclosed the fact that her voice lends itself admirably to talking pictures, it is not unlikely that Miss Livingston's first appearance for Columbia will be in one of the company's talkie specials.

Eugene Conte, Musical Director, has been engaged by World Wide Pictures, Inc., as an assistant to S. M. Berg, head of World Wide Music Synchronizing Department.

Mr. Conte, for the past eleven years has been Musical Director at the Plaza Theatre, New York City. An accomplished musician, he played an important part in attracting to this theatre an exclusive clientele.



Sally O'Neil, appearing in "Broadway Fever," a Tiffany-Stahl Production.

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